

Things are about to get a little hairy.



An American Werewolf in Paris

HOLLYWOOD PICTURES Presents In Association with COMETSTONE PICTURES and J&M ENTERTAINMENT A RICHARD CLAUD Production An ANTHONY WALLER Film "AN AMERICAN WEREWOLF IN PARIS" TOM EVERETT SCOTT JULIE DELPY VINCE VIELUF
PHIL BUCKMAN JULIE BOWEN PIERRE COSSO TOM NOVEMBRE and THIERRY LHERMITTE Music Composed by WILBERT HIRSCH Visual Effects Created by SANTA BARBARA STUDIOS Edited by PETER R. ADAM Production Designer MATTHIAS KAMMERMEIER SK
Director of Photography EGON WERDIN BVK Co-Producer ALEXANDER BUCHMAN Executive Producer ANTHONY WALLER Based on Characters Created by JOHN LANDIS in "An American Werewolf in London" Written by TIM BURNS & TOM STERN and ANTHONY WALLER
Produced by RICHARD CLAUD Directed by ANTHONY WALLER Distributed by BUENA VISTA PICTURES DISTRIBUTION
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Serafine JULIE DELPY
Brad VINCE VIELUF
Chris PHIL BUCKMAN
Amy JULIE BOWEN
Claude PIERRE COSSO
Dr. Pigot THIERRY LHERMITTE
Inspector Leduc TOM NOVEMBRE
Chief Bonnet MARIA MACHADO
Detective Ben Bou BEN SALEM BOUABDALLAH
Officer with Flashlight SERGE BASSO
Bouncer CHARLES MAQUIGNON
First Lycanthrope JOCHEN SCHNEIDER
Second Lycanthrope ALAN MCKENNA
Third Lycanthrope HERVE SOGNE
Fourth Lycanthrope EDGAR KOHN
Professor Martin JEAN-CLAUDE DERET
Serafine's Mother ISABELLE COSTANTINI
Nightclub Visitor DAVIS FREEMAN
Surgeon CHRIS BEARNE
Waiter on Train PIERRE BODRY
Waiter in Restaurant PETER RIEMENS
Bodybuilder EMILE CAPPACHIONE
French Car Driver SERGE HUGEL
British Car Driver JOHN WALLER
Metro Driver ANTHONY WALLER

Supervising Stunt Coordinator STUART ST. PAUL
Stunt Coordinators

RICK WIESSENHAAN HARRY WIESSENHAAN
DAVID HOLLAND GIL DE MURGER

Assistant Stunt Coordinator MALCOLM WEAVER
Stunts

DIANE WIERSMA PHILIPPE LEBRETON
WILLEM DE BEUKELAAR MARCO MAAS
RICHARD BRADSHOW ANTHONY LUCKEN
MARTIN LADER KARIN MARIE
JOEL BISSEN

TECHNICAL CREDITS

Directed by ANTHONY WALLER
Produced by RICHARD CLAUS
Written by TIM BURNS & TOM STERN
and
ANTHONY WALLER

Based on Characters Created by JOHN LANDIS
in "AN AMERICAN WEREWOLF IN LONDON"
Executive Producer ANTHONY WALLER
Co-Producer ALEXANDER BUCHMAN
Director of Photography EGON WERDIN, B.V.K.
Production Designer MATTHIAS KAMMERMEIER, S.F.K.
Edited by PETER R. ADAM
Music Composed by WILBERT HIRSCH

Visual Effects created by
SANTA BARBARA STUDIOS

Line Producer
PATRICIA MCMAHON

First Assistant Director
MARC VAN DER BIJL

Associate Producer
KLAUS BAUSCHULTE

Visual Effects Supervisors
JOHN GROWER and BRUCE WALTERS

Animation Director
JAMES SATORU STRAUS

Computer Graphics Supervisor
SCOTT GORDON

Werewolf Design and Visual Effects Art Director
PETER LLOYD

Visual Effects Executive Producer
BRUCE JONES

Associate Producer Luxemburg
JIMMY DE BRABANT

Co-Associate Producer Paris
JACQUES-ERIC STRAUSS

Unit Production Manager
JEAN CLAUDE SCHLIM

Casting by
GAIL LEVIN

Costume Designer
MARIA SCHICKER

Sound Designer
HUBERT BARTHOLOMAE

Animatronic and Prosthetic Effects created by
MAGICON & CRAWLEY CREATURES

Animatronic and Prosthetic Effects Supervisors
JOACHIM GRUENINGER and JEZ HARRIS

Make-Up Artist VICTOR JOSEF LEITENBAUER
Script Supervisor and Continuity ELS RASTELLI
Music Supervisor DAVID WAS
Production Sound Mixer ROBERTO VAN EYDEN
Unit Manager CLAUDE LUDOVICY
Camera and Steadicam Operator JOERG WIDMER
Camera Operators EGON WERDIN
 ANTHONY WALLER
Visual Effects Cameraman WADE CHILDRESS
Art Director HUCKY HORNBERGER
Set Decorator ANDREA SCHLIMPER
Special Effects Supervisor HARALD RUEDIGER
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3rd Assistant Director VERONIQUE SOUQUES
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Assistant to Anthony Waller AARON DENN
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Additional Grip HUGO VAN BARON
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Clapper Loader KRISTIAN LESCHNER
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Underwater Camera Operator ROLAND SAVOYE
Underwater Camera Assistant MICHEL REVEST
Best Girl VALERIE BLOM

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 MARIUS SPELLER PHILIPPE LUSSAGNET
 PIERRE DERMIENCE

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 SEPPE VAN GROENINGEN

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Titles and Opticals KLAUS-PETER SCHULTZE

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Additional Arrangements GEORGE KOCHBEK

Orchestration BORIS JOJIC

Orchestra Coordinator PETR BELOHLAVEK

Conductor MARIO KLEMENS

Choir Conductor PAVEL KUEHN

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 THE PRAGUE PHILHARMONIC CHOIR

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Recording Assistant MICHAL HRADISKY

Assistant Engineer PAUL GOODYEAR

Latin Lyrics by DR. ROSEMARIE HIRSCH

Special Support by
 MARK BREUING ANDREAS DEDRING
 KLAUS FELDMANN BARBARA FRANZ
 JAN GELPKE ARNDT KAISER
 SIMONE KUESEL THORSTEN RUNGE
 MICHEL STURIALE SUZANNE SUESSENBACH

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Compositing Supervisor JOHN CAREY

Eiffel Tower Falling Sequence MARK WENDELL

Visual Effects Producer DIANE HOLLAND

Lead Technical Directors RON MORELAND
 PETE TRAVERS

Animators
 MICHEAL PARKS KELLY WILCOX
 DARREN LURIE JIM CLARK

Technical Directors SCOTT LIEDTKA
 MATTHEW P. WELKER
 ARTHUR JEPPE

Digital Compositors DAWN ELAINE BOWERY
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Statue of Liberty Textures SHADOWCASTER

Eiffel Tower Model MEDIALAB

Werewolf Sculpture SCREAMING MAD GEORGE

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ERIC ZYBER
DINO FETZER
Art Department Trainee ISOBEL CLOUTER

Additional Electricians

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KEN LINDSAY	JOERG FASSEL

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Sound Trainees ROSARIO ROMAGNOSI
RALF EISENMANN
Location Trainees and Assistants VINCENT ROUSSEAU
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PENNY BOULIANNE
Chef de Cuisine JASON JACKAMARRA

Catering Assistants

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SOPHIE CRESSWELL	TONI CRUSTAS
SYLVIA BLOSSOM	NICOLE MONDOT
WERNER RAU	

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KEVIN WILLIS	GARY SHARP
ALEX TELIGADAS	MIKE ODORICO
ROBERT HILGER	KARTAGIC FAHRUDIN

Studio Manager MARTYN BLOSSOM
Caretakers NELLA POISSON
AUDREY POISSON

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ARRI

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STUDIO LUXEMBOURG

Sound Post Production Facilities
SOLID SOUND, Munich

Music Recorded at
THE AUDIO FACTORY, Hamburg and BARANDOV-SMECKY, Prague

Music Mixed at
AUDIO FACTORY, Hamburg

Originated on
KODAK VISION

Color and Prints by
GEYER WERKE, Berlin

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MEDIA ASSURANCES, Luxemburg

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Grohl	Duscholux
Hospilux	Micmo
SALEWA	IKEA Deutschland

Executive Soundtrack Album Producers
KATHY NELSON and MITCHELL LEIB

SONGS

"DAPHNIS AND CHLOE"

Composed by Maurice Ravel
Performed by The Royal Gebouw Concert Orchestra
Conducted by Richardo Chailly
Courtesy of Decca Record Company Limited/London Records
By Arrangement with PolyGram Film & TV Licensing
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"PSYCHOSIS"

Written by Brian Blush, Roger Clyne,
Arthur Edwards, Paul Naffah
Performed by The Refreshments
Courtesy of Mercury Records
By Arrangement with PolyGram Film & TV Licensing

"NORMAL TOWN (REMIX)"

Written by Kevin Griffin
Performed by Better Than Ezra
Courtesy of Swell Records/Elektra Entertainment Group

"WALKIN' ON THE SUN"

Written by Gregory Camp, Steve Harwell,
Paul Delisle, Kevin Coleman
Performed by Smash Mouth
Courtesy of Interscope Records
Under License from Universal Music Special Markets

"IF I COULD (WHAT I WOULD DO)"

Written by Peter Daou, Vanessa Daou
Performed by Vanessa Daou
Courtesy of Krasnow Entertainment/MCA Records
Under License from Universal Music Special Markets

"TURNED BLUE"

Written by Jim Newquist
Performed by Caroline's Spine
Courtesy of Hollywood Records

"ME COMPASSIONATE"

Written by Jason Demetri, Heath Macintosh,
John Moyer, Chai Boudreaux
Performed by Soak
Courtesy of RainMaker/Interscope Records
Under License from Universal Music Special Markets

"LOVERBEAST IN PARIS"

Music by Gena B. Good, Buchman, Waisberg
Lyrics by Smoove Capone, Don Juan
Performed by Smoove Diamonds
Courtesy of Aurora Media GmbH

"I'M THE WOLF"

Written by Chester Burnett
Performed by Howlin' Wolf
Courtesy of MCA Records
Under License from Universal Music Special Markets

"COLD TO THE TOUCH"

Written by Clark Stiles, Sam Slovick
Performed by Louie Says
Courtesy of The RCA Records Label
of BMG Entertainment

"HUMAN TORCH"

Written by Tony Scalzo
Performed by Fastball
Courtesy of Hollywood Records

"BREAK THE GLASS"

Written by Jay Navarro, Dan Lukacinsky,
Royce Nunley, Derek Grant
Performed by Suicide Machines
Courtesy of Hollywood Records

"DOWNTIME"

Written by Paul Andrews, Adrian Rowntree,
Gareth Prosser, Daniel Woodgate
Performed by Fat
Courtesy of DV8 Records
By Arrangement with PolyGram Film & TV Licensing

"HARDSET HEAD"

Written by Cevin Key, Nivek Ogre,
Dwayne Goettel, Pat Sproule
Performed by Skinny Puppy
Courtesy of American Recordings
By Arrangement with Warner Special Products

"SICK LOVE"

Written by Jeff McDonald, Steve McDonald,
Eddie Kurdziel, Brian Reitzell
Performed by Redd Kross
Courtesy of This Way Up
(Quicksilver Recording Co. Ltd.)/Island Records, Ltd.
By Arrangement with PolyGram Film & TV Licensing

Produced by Stonewood Communications in Cooperation with
Avrora Media, Delux Productions, Président Film and in Association
with Propaganda Films.

Additional Production Services provided by Comet Film.
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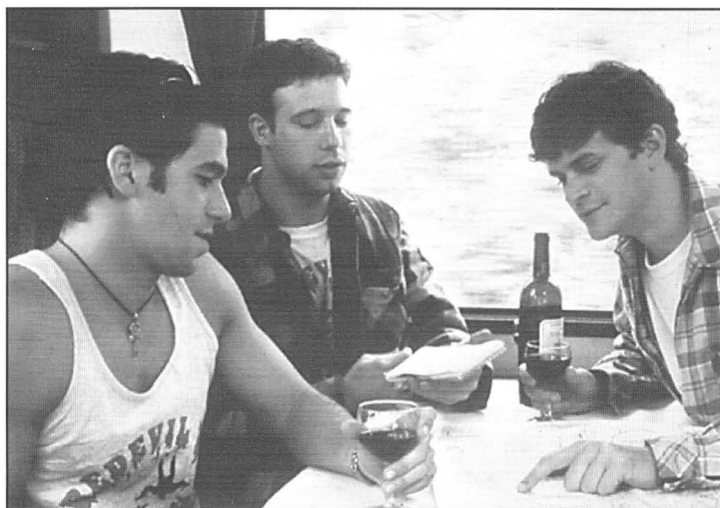
This film is rated R.

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"AN AMERICAN WEREWOLF IN PARIS"



Production Information

Three young college graduates on a "Daredevil Tour of Europe" descend upon Paris seeking some serious fun. Along the way, Andy (TOM EVERETT SCOTT) meets the woman of his dreams, the beautiful and mysterious Serafine (JULIE DELPY). The only problem is, when the moon is full, his dream girl turns into the stuff of which nightmares are made. Dressed to kill, his sharp-toothed date gives new meaning to the expression, "a howling good time," in Hollywood Pictures' thriller, "An American Werewolf in Paris."

Hollywood Pictures presents, in association with Cometstone Pictures and J&M Entertainment, A Richard Claus Production of An Anthony Waller Film, "An American Werewolf in Paris." Directed by Anthony Waller, the film is written by Tim Burns & Tom Stern and Anthony Waller, based on characters created by John Landis in "An American Werewolf in London." The producer is Richard Claus. Executive producer is Anthony Waller. Co-producer is Alexander Buchman. Buena Vista Pictures distributes.

Even a Man Who is Pure of Heart,
And Says His Prayers by Night,
Can Become a Wolf when the Wolfbane Blooms
And the Moon is Full and Bright.

—"The Wolf Man" (1941)

Those eerie words were first uttered more than half a century ago by a strange gypsy to an American traveling in a foreign land, a young man who had the misfortune to be attacked and bitten by a werewolf ... causing him to transform into a werewolf himself.

Now today, another young American, Andy (Tom Everett Scott), traveling across Europe in the company of his two best friends Brad (Vince Vieluf) and Chris (Phil Buckman), is about to experience his own fateful encounter. While on a self-styled "Daredevil Tour," searching for adventure, intent upon out-performing one another, they hit upon the ultimate stunt—a bungee jump from the pinnacle of Paris' most famous landmark, the Eiffel Tower.

Scaling to the top of that tower under cover of darkness, Andy is just about to jump when someone else leaps first. Unknown to Andy, Serafine (Julie Delpy, the most gorgeous young woman he has ever laid eyes upon), has chosen that moment to end her life by committing suicide from atop the tower. Still attached to his bungee line, Andy makes an insanely brave, split-second decision to leap after her. The rescue is successful, but in the attempt Andy is injured, knocked unconscious, and Serafine escapes. When he awakens in the hospital, he is obsessed with finding the sad, beautiful woman whose life he has saved. It is an obsession that leads him to uncover—to his horror, and at the risk of his own soul—her dangerous secret.

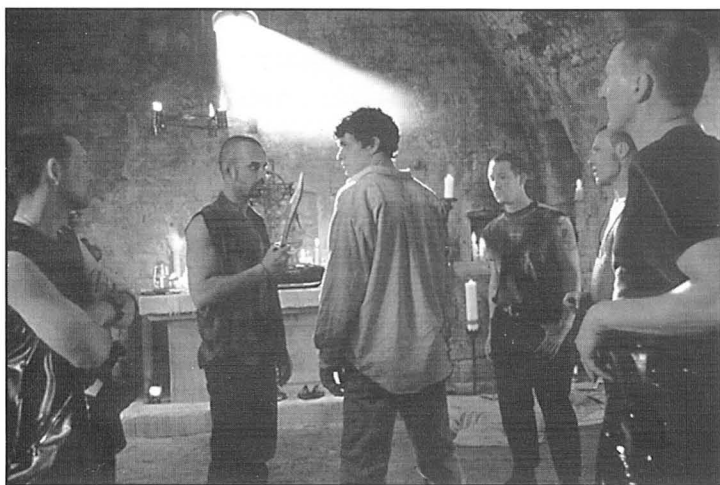
Serafine is a natural born werewolf. Thanks to her ex-boyfriend Claude (Pierre Cosso) she is not the only one alive and well in the City of Light. Whilst Serafine and her Stepfather had spent a lifetime searching for a cure for her lycanthropy, Claude had stolen her blood and contaminated himself with it on purpose. In turn he has infected a small group of xenophobic right-wing radical followers, who share his goal of cleansing Paris of human scum—by feeding on them. Ironically, when she tries to rescue Andy from Claude's evil clutches, he is bitten, thereby becoming a werewolf himself. Now Andy's new-found love carries with it a bleak dilemma: to cure himself he must devour the heart of the werewolf that bit him.

"An American Werewolf in Paris" is not so much a direct sequel to "An American Werewolf in London," than it is a continuation of the 1981 hit horror-comedy.

According to writer/director/executive producer Anthony Waller, the opportunity to create a story that explored the bestial side of human nature strongly attracted him. "The more animalistic we humans become," he states, "the more we have in common with each other. As you strip away the outer layers of 'civilized' behavior and get closer to the core of each human, you're closer to the original instincts which drive us. You're peeling away layers of restraint and self-control and morals—because animals have no sense of right and wrong. In a way, you can't be evil as an animal, so as a werewolf, you can't be evil, either."

Not that some of these "animals" aren't capable of evil behavior when the moon is less than full: The bad werewolves, led by Claude, perceive themselves as being higher, not lower, than

ordinary human beings on the evolutionary scale. "They see themselves as the epitome of evolutionary design, and they exploit this knowingly," explains Waller. "This logic gives Claude his own moral justification for his actions and creates a more interesting character—a villain who is unaware that he is evil. On the contrary, they want to spread their group in order to clean up the world. They see themselves as doing society a service. That's why Claude hosts his 'full moon' parties and invites who he considers to be the scum of the earth," Waller chuckles. "It's a very subjective point of view, since he also happens to include American tourists in that category."



The writer/director/executive producers' remark points up another important aspect of "An American Werewolf in Paris." Namely that it is not just a horror story but a comedy-horror story, like its predecessor. "I love the combination," Waller states enthusiastically.

"Technically speaking, 'Paris' is a sequel," explains producer Richard Claus. "Even though it's a movie that stands completely on its own.

"None of the characters in the first film appear in 'An American Werewolf in Paris,' although we do use similar un-dead characters for comic relief, and we do use American tourists. There is also an off-screen link between the two films that may only be evident to the most sharp-witted and knowledgeable fans. The most important thing for us was not to make a sequel, in the sense of a cheap spin-off of something that had been successful."

Producer Claus and writer/director/executive producer Waller were first brought to the project by another production company that owned the sequel rights to "An American Werewolf in London." The two had recently completed a successful collaboration on Waller's debut feature film, the Hitchcockian thriller "Mute Witness," and were looking for another film to work on.

"Anthony and I were discussing future projects," reveals Claus, "and the picture 'An American Werewolf in London' came up several times as a reference to what kinds of films we liked."

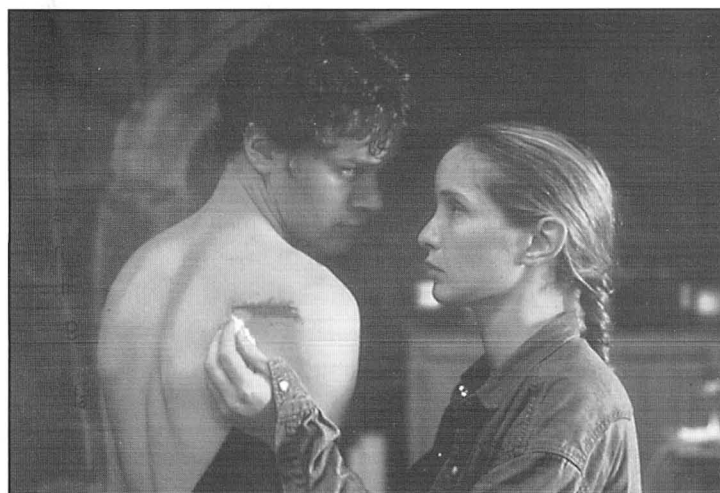
When the production company that had been developing an "An American Werewolf" sequel for several years approached Claus and Waller to create "An American Werewolf in Paris" as a producer/director team-for-hire, both were immediately thrilled with the idea. "We had a couple of meetings, and Anthony and I told them we'd really like to make a sequel to 'An American Werewolf in London.' We liked the concept."

Adds Waller, "They [the other company] had been developing the sequel but we bought the franchise from them and decided to make it ourselves."

Like Waller and producer Claus, many of the principals involved in the production are also fans of the original "An American Werewolf in London," sharing a desire that their movie equal if not exceed the quality of that first film.

"'An American Werewolf in London' is a classic," says star Tom Everett Scott, who portrays Andy. "I always like a good horror movie—but I can't just sit down and watch any old slasher flick. 'London' was a good one."

Scott's co-star, Julie Delpy, agrees. "I loved the first 'Werewolf' movie. I like 'funny horror,' so I really enjoyed it. When it's good. It's great. And this is great!"



How do those involved with the sequel feel "An American Werewolf in Paris" compares with its predecessor? "I see ours as being 'lighter,'" says Anthony Waller. "We're certainly aiming it at a wider audience. I consider it even more commercial than the first one."

Tom Everett Scott says simply, "It's a fun movie. I think it's going to be well received by a lot of people."

ABOUT THE PRODUCTION

"An American Werewolf in Paris" was filmed on location in France, Luxembourg and Holland. Having only a couple of weeks to shoot in Paris, the filmmakers were forced to duplicate much of the City of Light at Studio Luxembourg, including building their own "Eiffel Tower" on an interior sound stage. Several important exteriors—such as the famous Pere-Lachaise Cemetery where rock music legend Jim Morrison is buried, and the site of one of the film's key "transformation" scenes—had to be replicated as well. According to production designer Matthias Kammermeier, "Because we had only a few shooting days in Paris, we had to use the days as much as possible to show the city at its best. The rest we had to do in Luxembourg. It was very difficult."



The production ended up building a lot more than they had planned, but in some ways it gave them more control over the look of the film. One problem was finding a real church in which to shoot. When the director and producers spoke to priests in both Paris and Luxembourg about using their sanctuaries, the clergy took it all very seriously. They believed that the devil exists in werewolves and were genuinely frightened that the devil would slip into the story's fictitious werewolf.

It turned out that production designer Kammermeier built sets on 70 locations with 21 studio sets. The Eiffel Tower nearly became one of them. Producer Richard Claus explains, "Two weeks before shooting began we still did not have permission to shoot on the Eiffel Tower. Just in case, we had video taped a radio tower in Berlin and a model at a theme park and visual effects supervisor John Grower had come up with a digital version by the time we had lunch with our French co-producer and the lady from the French Government. Luckily by the end of the meeting she could see no reason for us not to shoot there."

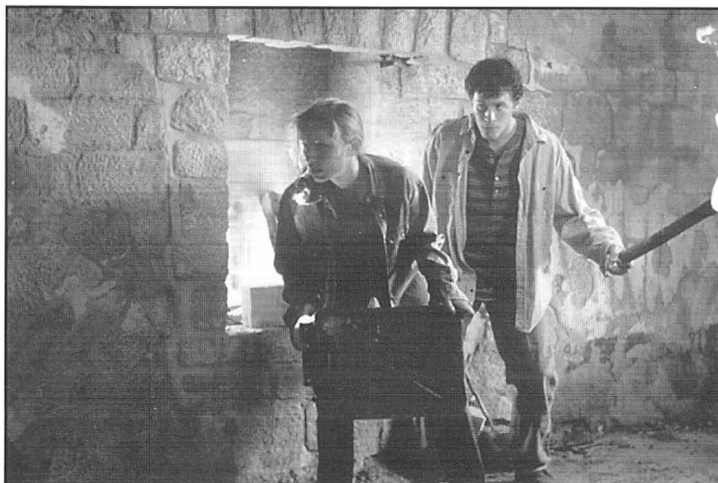
"The difficulty all along had been that the Eiffel Tower

used to be the meeting place for anyone who wanted to commit suicide. In our script we had a suicide attempt, kids climbing up the sides, a bungee jump and we wanted permission to shoot all over the Tower."

Director/writer/executive producer Waller's team shot in Paris over a period of two weeks. Not only had they been allowed to shoot anywhere they wanted on the Eiffel Tower, but the lights were also left on all night for the shooting. Usually the three giant switches that control the lights are turned off at midnight.

The move to Luxembourg meant production designer Kammermeier's sets had to be ready. "As the studio stages were very low I had to find a factory or warehouse that had ceilings high enough to accommodate the 40-foot green screens," he explains. "It also had to be wide enough to build large sets. We found an abandoned factory at Wecker that had apparently been used to build part of Saddam Hussein's super-cannon. I built the church there, Jim Morrison's grave and the platform of the Eiffel Tower, which was one of the most time consuming efforts."

Thirty feet off the ground, Julie Delpy was asked to jump from the platform. "I'm terrified of everything, especially heights!" the actress says. "This has been the most physical movie I have ever done," she explains, "and doing it helped me conquer a lot of fears."



There were three different underground locations to represent the catacombs connected to the church. A part of them was shot at Trois Glands, a historic site near the European parliament and various sections were built by Kammermeier on the stages at the studio. These included an underground waterworks set with a massive 160,000 liters of water being pumped through it.

The rest was shot in the catacombs of Um Boch. Attracting thousands of tourists every year, they consist of a network of man-made tunnels which were a part of the original, fortified town of Luxembourg, dating back to 974 A.D.

Some additional Paris street scenes were shot on Sundays in the center of the city. The odd passer-by would see open, bleeding wounds and a dislodged eyeball as Julie Bowen's (who portrays Amy) make-up became more and more startling. "I was definitely shocked on the first day," Bowen says, "because I thought they were kidding when they said it was going to take six hours to put my make-up on! It did. It was very uncomfortable and I couldn't see a thing through the contact lenses. I guess the longest I sat there was 8 hours, but at the end it looked incredible. Really gross!"



It was also a complicated production to manage, given that shooting took place in three different countries, with a crew that represented some eighteen different nationalities and the film's numerous and essential digital effects were being created half a world away, in Southern California. Fortunately, many of the important behind-the-camera creative personnel—including director of photography Egon Werdin, composer Wilbert Hirsch, production designer Kammermeier and editor Peter Adam -- were Europeans who had worked previously with Waller and producer Richard Claus on the director's debut feature, "Mute Witness."

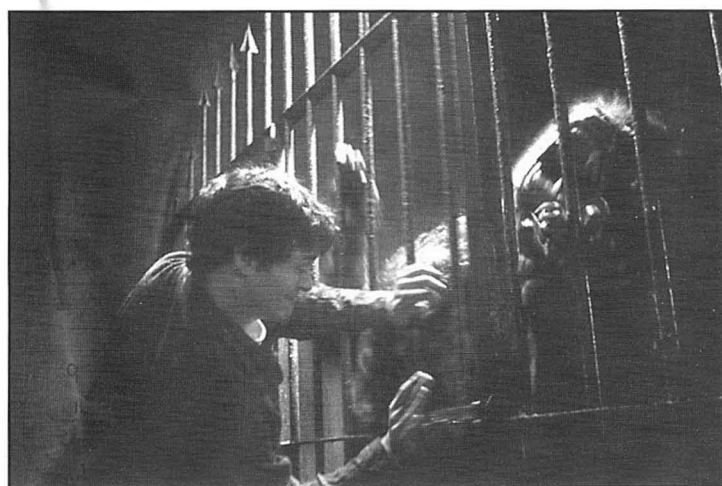
According to Richard Claus, "We wanted to go on working with the people we'd worked with on 'Mute Witness.' At the same time, after having done some research, we very quickly came to the decision to go to Santa Barbara Studios in California with the visual effects, because there are only a handful of people around the world who can really do the full CGI creature animation we needed. In Europe, we were working mostly with a crew of people we'd worked with before. We just adopted a couple more people to our 'family' who happened to be Southern Californians.

Waller's and Claus' intention from the beginning was to bring in a team that could push the visual effects envelope in much the same way that the creators of "An American Werewolf in London" had been able to do years before. They soon discovered a soul-mate in John Grower, founder and president of Santa

Barbara Studios.

"We were the effects contractor for the whole picture," explains Grower. "All the digital visual effects. There was some puppet work for extreme close-ups and very fast action, but almost every time you see a werewolf for more than eight frames, it was digitally created. Walking, jumping, leaping, attacking werewolves that can run on twos and fours. I doubt anybody will reach the end of the film thinking, 'Gee, I wish I could have seen more werewolves.'"

Like writer/director/executive producer Waller and producer Claus, John Grower is well aware of the inevitable comparisons between the original "An American Werewolf in London" and its new sequel. "It would be hard to do it better than John Landis and Rick Baker did it," states Grower, speaking of the first film's writer/director and special effects wizard, respectively. "But in the first movie you never saw the werewolf from the waist down, because there were puppet rods. We wanted multiple werewolves running and leaping and interacting with actors and doing things you couldn't do any other way than to computer-generate them. That's what's new and innovative about 'An American Werewolf in Paris.' We needed to do fully articulated werewolves that had to work in all kinds of camera angles, and we had to do it economically. That was really the most amazing thing, that we were actually able to create totally realistic werewolves, in a timely fashion, without a gigantic budget."



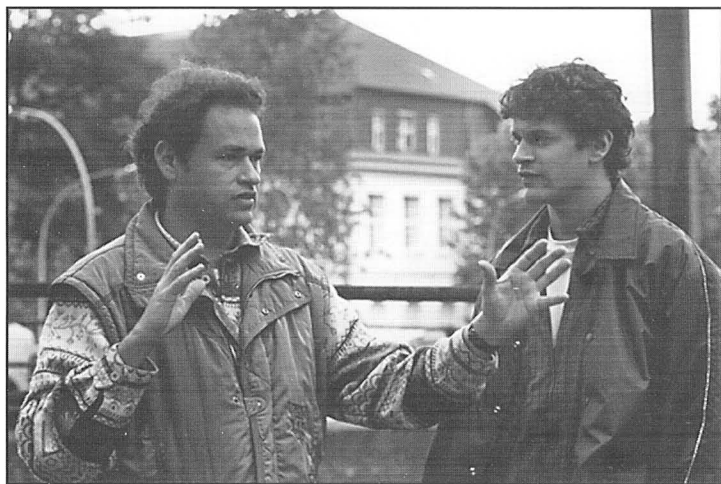
The film's stunning effects, however, created a challenge for director Waller: namely, how to prevent the eye-popping visuals from overwhelming the characterizations and the human element of the story he desired to tell.

His solution? "You don't have anything which tries to compete against the effects," he states. "The effects are there to underline what the main content of the story and the characters are. For me, an explosion or spectacular special effect has no dramatic

effect unless there's an emotion attached. A house exploding can look spectacular, but it can only have a dramatic effect if somebody that you care for is in the house. One has to be aware of the dramatic content within the film and not just think, 'All right, we need another explosion because films with explosions are exciting.' It's about keeping tabs on what it is which gets an audience emotionally involved and excited and scared and laughing, and not losing track of those."

Essential to that is the strength and depth of the characters themselves, as well as the precise casting of those parts. "An American Werewolf in Paris" is a story about several characters who literally undergo major transformations—including the story's central characters, Andy and Serafine.

According to Waller, "Andy is like a puppy dog who becomes a wolf. He's a little clumsy, but he's likable and courageous at heart, and he's got strong principles—all endearing qualities. That he's a softie who turns into a beast, to me, makes for a more interesting situation than somebody who's a macho hero-type from the start. What he turns into is more an extreme opposite of what he starts out as."



Tom Everett Scott adds, "When I first read the script, I remember writing down in the margin that Andy was a romantic, that he was looking for love. He's this romantic guy who, when he finds himself faced with all these crazy things, like this petrifying situation with the werewolves, he just falls right into it. He's not a skeptic or a cynic, he just takes it on. All these crazy things are happening around him, and in a way he becomes the eyes and ears of the audience, representing the audience going through it as well."

As played by Julie Delpy, Serafine, the object of Andy's affection as well as the source of his unfortunate curse, was also carefully drawn and cast. "I wanted someone for the part who was enigmatic," explains Waller. "Where just the pure sight of her

makes you think there's a bit more to her than what appears to be on the surface. I didn't want a typical model-type beauty. Julie has more of an 'interesting' face—a very photogenic face, almost angelic, a face that's the opposite of what you'd imagine in a monster. When you look at her, you know that she has secrets."

For Delpy, there was also something of a personal challenge in getting a handle on her character. "It's hard to inspire yourself with reality when you're playing a werewolf," she states. "I really had to use my imagination. I talked with Anthony, and what we figured out is that werewolves operate on a cycle. She develops almost a split personality. The full moon comes once a month, her hormones rage, she becomes more and more frantic. She loses her temper easily. She has to be mysterious and frightening, but at the same time the overall tone of the movie was pretty light, so I had to find a middle ground. It was good to make her mysterious, but she also had to be light, not dark."

Given the many daunting obstacles there were to overcome—the task of crafting a sequel to one of the most popular films of the past twenty years, the logistics of moving hundreds of crew personnel across the borders of several different countries, the responsibility for devising special effects that had never before been realized on screen the same way—which obstacles did the creators find most challenging?

"It's a cumulative effect," says Anthony Waller. "One aspect was the fact that there were so many variables which had to be kept under control. It's the cumulative effect of so many shooting days, so many kinds of special effects, so many different things. With a feature film, there's just this sheer amount you have to keep control of."

Though, in the end, there were also definite rewards. Producer Richard Claus states, "We've had test screenings and spoken to audiences and heard what they think, and a lot of people—most of the people, actually, who we interviewed after the screenings—have said they thought 'An American Werewolf in Paris' is even better than 'An American Werewolf in London.' We couldn't be prouder."

About the Special Effects

With the help of visual effects supervisor John Grower, his Santa Barbara, California team, and digital effects supervisor Bruce Walters, the first digital werewolf in history has been filmed. "It was always going to be a digital werewolf because we wanted to use all the advances in special effects," says director/writer/executive producer Anthony Waller. "Werewolves on screen have always looked unrealistic, with people wearing costumes and they were never really scary or convincing. Ours had

to be convincing beyond 'An American Werewolf in London' which won an Oscar® for its special effects, but even that film was limited in what it could show. The werewolf didn't walk or run in its entirety. They could only show parts of it. Ours will be running and jumping and springing out of fountains. The first CGI werewolf in history!"

There were four main sequences which needed digital computer graphics: anything with the werewolf; the falling scene from the Eiffel Tower; Serafine's transformation, which also included highlighting the prosthetic make-up; and removing legs or parts of bodies, and backgrounds that were not needed.

The first thing that happened was that director Waller would run through exactly what he wanted on screen and to approve the story boards. Once he had decided on them it was essential to stick to them exactly. John Grower's team of 25 people at Santa Barbara Studios began working on backgrounds and effects from the beginning of the shoot.

"Once the look of the werewolf was defined, we then did a half-scale clay sculpture that was very detailed and it was sent to Jez Harris in England. With Joachim Gruninger, he was designing a puppet werewolf to use for close-ups," explains John Grower. "We sent off another to a company in Utah to digitize so that we had a database to work to. From there we started to define the joints and bones and the angles that the arms and legs could move in. The shoulders had to rotate up and down, muscles had to work, if the arm is in a certain position, and when the neck stretches, there are certain ligaments that stick out -- it all had to be put into the database."

From there they were able to start to animate and block in the motion of the werewolf and having it act to camera which took as many as sixty interactions. In normal film terms, sixty takes. The quality of the information that goes in is important so a good animator is vital and they don't come better than James Straus. One of the four top animators on "Jurassic Park," his most recent film was "Dragonheart," for which he received an Academy Award® nomination. He joined SBS as their animation director.

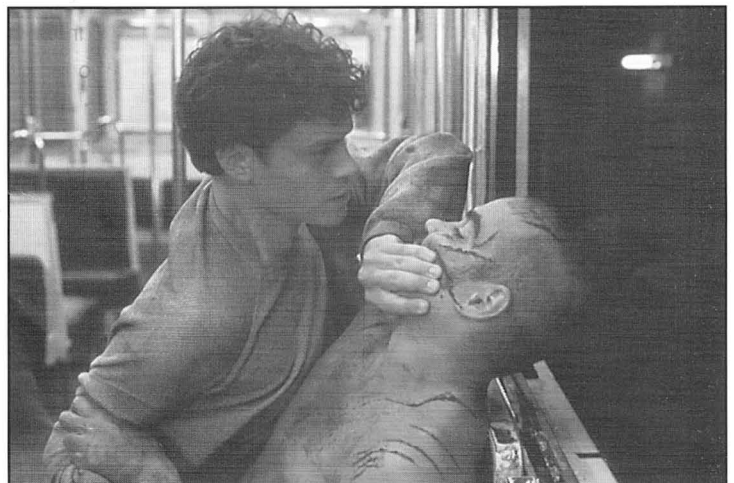
Bruce Walters and his assistant Nick Waller were responsible for shooting backgrounds and sets into which the werewolf or actors would be digitally placed. "The werewolf skin is actually airbrushed in. We don't use paint, it's all done on the computer. To match the colors to the puppet we took photographs and picked the colors off so they would be an exact match," Bruce explains. "The important thing is the quality of the hair. The werewolf hair is kind of curly and straight in some areas. The tricky part is getting them to move! Every hair on the werewolf is a separate model. Every hair has its specific actions such as color, length, the shape of its shadow. Then it has to react to movement so that when the werewolf is moving, it moves with it. Each werewolf was covered with 400,000 digital hairs."

There were about 40 werewolf shots that were computer generated. Some have as many as three werewolves in one shot all doing different things, sometimes fighting, sometimes running, sometimes on two legs, sometimes on four.

Only one actual transformation from human to werewolf is seen in detail and that is when Serafine transforms. Bruce explains, "We did it in one spectacular shot and it took about three days to shoot. It is a combination of live action, make-up animatronics for the expanding chest, and then computer graphics for the legs. It is done with a motion control camera and we start with Julie's own head and slowly pan down her body."

When Joachim Gruninger and Jez Harris began building the werewolf puppet they wanted everything to move on its face like it would on a dog—everything that makes them look nasty that is. And so it can snarl, the lips curl, the jaw opens, the eyes open and the eyelids move. The eyes go from right to left and up and down, are made of perspex and the eyebrows move. All the movements are operated by remote control. It took ten people three months to make.

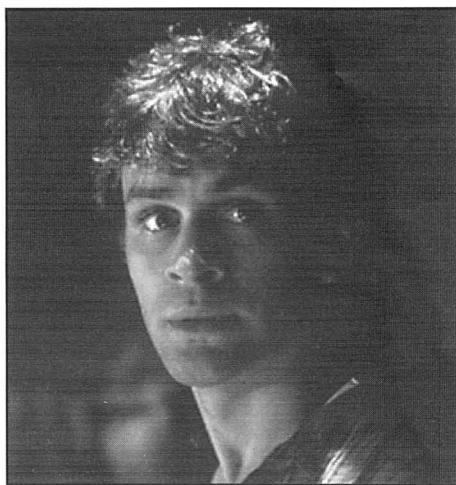
Julie Bowen who is attacked by the werewolf was surprised by how scary the puppet was. "In the graveyard it was almost lying on top of me and it has this huge realistic mouth with a real expression. It is more human looking than an animal and really very frightening."



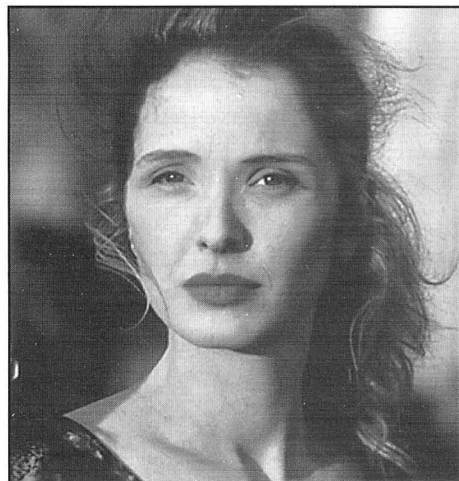
ABOUT THE CAST

TOM EVERETT

SCOTT (Andy) made his feature film debut portraying a lead role in the popular 1996 comedy, "That Thing You Do," written and directed by Tom Hanks. A graduate of Syracuse University's Theater Department, the Massachusetts-born Scott amassed a number of stage credits while still in college. Among his work for television are appearances on the ABC situation comedy "Grace Under Fire" and the NBC drama "Law and Order." He has also appeared in the NBC daytime serial "Another World," and in several series TV pilots. He currently makes his home in New York City.



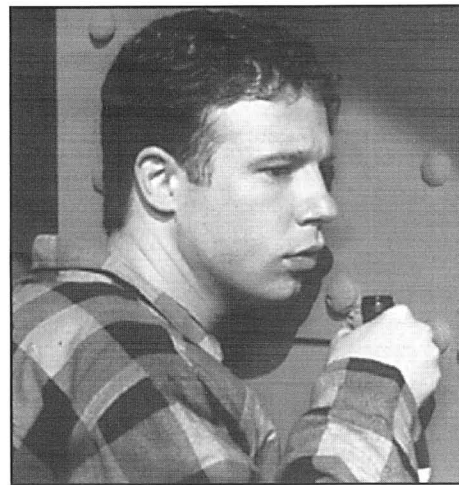
Born in Paris, France, of show business parents, **JULIE DELPY** (Serafine) was featured in her first film, Jean Luc Godard's "Detective," at the age of fourteen. Since then she has starred in numerous



American and European productions, including Walt Disney Pictures' "The Three Musketeers," "White," "Killing Zoe" and "Before Sunrise." A graduate of New York University's film school, she recently wrote and directed a short film, "Blah-Blah-Blah," which screened at the Sundance Film Festival and the Los Angeles Independent Film Festival. Currently a resident of Los Angeles, Delpy has worked with some of the world's most renowned film directors, including Carlos Saura ("The Dark Night"), Agnieszka Holland ("Europa, Europa"), Bertrand Tavernier ("The Passion of Beatrice") and Volker Schlöndorff ("Voyager"). She will next be seen in "The Treat."

VINCE VIELUF

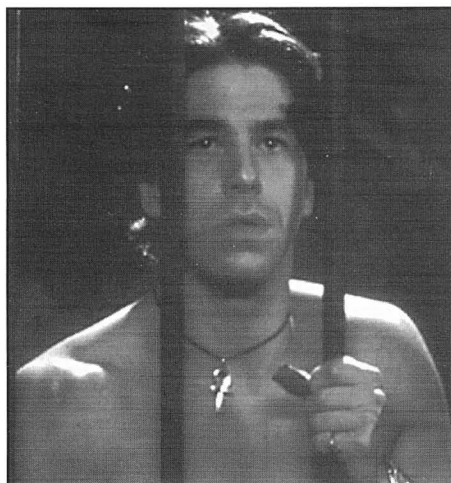
(Brad) received his comedic schooling at the Toronto Second City's Training Centre, from which many of show business' top comic talents have emerged over the past twenty-five years. Born and raised in Illinois, Vieluf attended DePaul University's School of Business in Chicago until deciding to turn his attention to an acting career instead. He has several stage appearances to his credit in Chicago and Los Angeles, including work with the well-known experimental group, The Black Box Theater. His past film credits include "Visitors" and "The Man in the Mask"; and he can soon be seen in the upcoming films "Pinked," with Rose McGowan, and "Clay Pigeons," with Vince Vaughn, Joaquin Phoenix and Janeane Garofalo. He can also be seen this fall in the ABC series "Cracker."



Actor-musician

PHIL BUCKMAN

(Chris) is best known for his role as Slash, on the Fox TV series "Drexell's Class" and Scar, on CBS TV's "Daddy's Girls." He has also been featured in a number of popular situation comedies, including NBC's "Frasier" and "Wings" and Fox's



"Married ... With Children." His feature credits include the films, "A Very Brady Sequel" (Jason, the Lifeguard), "The Great White Hype," "Skoored" and "Loverboy." Buckman currently makes his home in Los Angeles, where he performs with 449 recording artists, *fine*.



JULIE BOWEN

(Amy) comes to "An American Werewolf in Paris" directly from her role as the female lead in the hit 1996 comedy, "Happy Gilmore." Her film and television credits include "Multiplicity,"

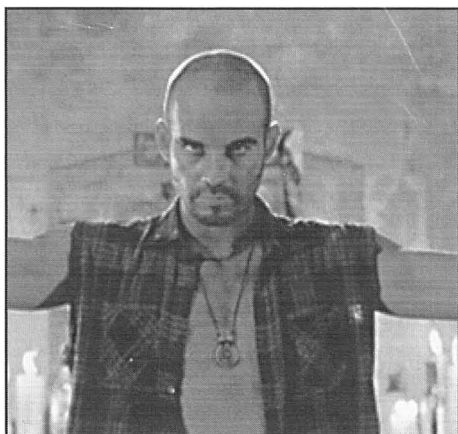
"No Visible Bruises," "Extreme" and the series "Strange Luck" and "Party of Five" for Fox.

Playing a rare, villainous role in "An American Werewolf in Paris,"

PIERRE COSSO

(Claude) has numerous film and television credits in his native France and all across Europe. His French credits include HBO's "Strangers," "Cordier Juge et Flics,"

"Highlander," "Rosa la Rose," "Fille Publique" and "La Boum No. 2." He was also featured prominently in the UK television production of "A Year in Provence," and in the Italian productions "Senza Cuore," "La Romana," "Il Piccolo Alpino," "Windsurf" and "Mes Premiers 40 Ans."



Like Pierre Cosso, TOM NOVEMBRE

(Inspector LeDuc) is a well-known and well-regarded actor in films and television, as well as on the stage. His feature film credits include "Claudia," "Don't Kill the Rabbit," "Luc et Marie,"



"La Chambre de Simon," "Vol Nuptial," "Pret à Porter" and "Monsieur." His television credits include "Quartier Libre," "Grossesse Nerveuse" and "Une Femme Pour Moi," and his stage credits include the plays "Un Soir au Bout du Monde," "La Legende de Jimmy" and "Happy Birthday Music."



THIERRY LHERMITTE

(Dr. Pigot) is among France's most popular and respected actors/producers/writers, with more than 30 films to his credit.

Born in Paris, Lhermitte began his career with several friends, as founders of a comedy troupe

known as "Le Splendid" (similar to Second City in America). Their sketch comedy about life in Club Med was made into the movie "Les Bronzes" (Sun Tan), and the group became an overnight sensation. They continued working on stage while writing a sequel to "Les Bronzes" which was to become "Les Bronzes Font du Ski," based on winter sports, which became another hit. Their play "Le Pere Noël Est Une Ordure" ("Santa Claus is Full of Shit"), became a cult movie in France, and inspired the American film "Mixed Nuts" starring Steve Martin.

Lhermitte's other film credits include "Un Indien Dans La Ville," "La Totale!" (remade in the States as "True Lies," with Arnold Schwarzenegger), "Stella," "Le Femme de Mon Pote," "La Fiancee Qui Venait Du Froid" and "Until September." In addition, he starred in "My New Partner" ("Les Ripoux"), "Partner Against Partner" ("Ripoux Contre Ripoux") and "The Oddball" ("Le Zebre").

As a producer, Lhermitte's credits include "Drunken Night" ("Nuit D'Ivresse"), and "Doctor Apfelgluck." He also associate produced Walt Disney Pictures' hit live action comedy "Jungle 2 Jungle," which was based on his own French comedy hit "Un Indien Dans La Ville."

In 1992, Lhermitte came to America to star in "Seven Sundays" with such international stars as Rod Steiger, Marie France Pisier, Molly Ringwald, Susan Blakely and the Italian comic star-writer-director, Maurizio Nichetti.

ABOUT THE FILMMAKERS

ANTHONY WALLER

(Director/Writer/

Executive Producer)

was born in 1959 in Beirut, Lebanon. He entered Britain's National Film School in 1978 as their youngest-ever student, and in 1981 John Schlesinger awarded him the Shakespeare

Scholarship, enabling him to spend a further year at a film school in Germany. In the early 1980s Waller worked in Germany as an editor on commercials, pop promos and features, including Frank Ripplow's "Show Paradox" and Wolfgang Gremm's "Behind the Boor." He was commissioned by Filmverlag der Autoren to write a feature length comedy script, and in 1989 he created the feature length compilation film "When Love Learned to Walk — Part 2" for producer Richard Claus.

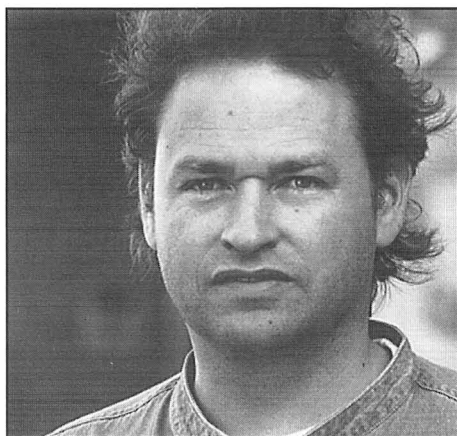
Since 1986 Waller has directed, edited and part-produced approximately 200 commercials for cinema and television, including ads for IBM, Coca-Cola, Camel, Kellogg's, Super Nintendo and TDK (with the Rolling Stones).

In 1991, he was awarded a Gold Medal at the New York Advertising Film Festival for his Pizza Hut commercial.

In 1995, Anthony Waller earned universal acclaim for his motion picture debut "Mute Witness," which he wrote, directed, produced and co-financed. A stylish thriller set and shot in Moscow, it was acquired by Columbia-TriStar for worldwide release.

RICHARD CLAUS (Producer) was born in Kassel, Germany. After graduating from the German Film and Television Academy in Berlin in 1976, he produced and directed German films and telefilms. In 1986, with former partner Chris Sievernich, he founded the production company Delta Film GmbH. Claus served as managing director of both the distribution and production companies.

His producing credits include such German top-grossers as Doris Doerrie's "Paradies" and Michael Strauven's "Als Die Liebe Laufen Lernte." Since 1993 he has been producing and distributing under Comet Film GmbH and in 1995 he entered into a partnership with director/producer Anthony Waller and Comet's managing director, Klaus Bauschulte, under the banner of Cometstone to produce feature films for the international market.



He was the executive producer on the award winning "Mute Witness" directed by Waller. He is currently working on his next feature under the Cometstone banner "The Little Vampire," which is based on the best-selling book series.

As a young Canadian, **TIM BURNS** (Written by) was destined to become a writer because of his vivid imagination, his ear for language and his abysmal stickhandling skills. He began his career by serving a two year term in advertising, then wrote comedy sketches for CBC Radio, and eventually broke into television as a staff writer on "The Jim Henson Hour" (NBC, 1989). While working on the series, Tim met Tom Stern. The two went on to collaborate with Alex Winter on scripts for the outrageous MTV comedy series "The Idiot Box," and the even more twisted feature film "Freaked" (Fox, 1992).

Since completing work on "An American Werewolf in Paris," Tim has co-created the popular computer animated series "ReBoot," and scripted a film adaptation of Mordecai Richler's classic children's book "Jacob Two Two Meets the Hooded Fang," slated for release early next year. Most recently, Tim and Tom Stern have teamed up once again to pen the irreverent futuristic detective comedy epic "Dick Future: Future Dick."

Tim lives in Toronto with his wife Bernice, his drums, and his rusty skates.

TOM STERN (Written by) was born and raised in Pleasantville, New York. In high school he made many short films including an award winning parody of Werner Herzog's "Fitzcarraldo." His short fiction also garnered awards, including first prize in a county wide short story contest.

Tom graduated with honors from NYU Film School, where he directed several 16mm films, two of which were sold to and aired on the USA Network's Nightflight program. One of these was "Squeal of Death," a super fast paced comedy that looked like a live action Tex Avery cartoon (long before "The Mask"), marked the beginning of his collaboration with Alex Winter.

Tom and Alex came to Hollywood in 1987, wrote several spec screenplays, and got their first professional job directing "Impact Video Magazine," which featured a short film starring the Butthole Surfers, as well as documentary and music video segments on Jane's Addiction, Public Enemy and others. In 1989 Tom and Alex began directing music videos for Propaganda Films, including clips for The Red Hot Chili Peppers, Ice Cube and Extreme. They also made short comedy films for television variety shows such as CBS TV's "Hard Rock Cafe Saves the Planet" and the Playboy Channel's "Inside Out."

During this time Tom wrote for the "Jim Henson Hour" variety show on NBC and was hired by Universal Studios to co-

write a comedy screenplay called "Milo Rigby On Wheels." A breakthrough happened in 1991 when Tom and Alex were hired by MTV to create and star in the comedy series "The Idiot Box." They completed one season of the show and then made a deal with Joe Roth at 20th Century Fox to direct their first feature film, "Freaked," with Harry and Mary Jane Ufland producing.

Recently, Tom completed "Bad Pinocchio," a feature screenplay he wrote to direct himself. He directed and co-wrote "Space Monkeys," an MTV pilot. He finished a re-write of "The Adventures of Tom Thumb," a feature screenplay being developed by Mark Damon Productions. He directed a music video for Marilyn Manson's song "Dopehat."

Tom is currently producing a short computer animated film with Tim Burns at Palomar Pictures. Tom and Tim created the character, Goofy Gus, wrote the script and are directing the animation. Tom has now teamed up with Palomar Pictures, and they have optioned "Space Monkeys," which has been bought by Warner Television. The resultant TV series, "Ultra Chimps," is in development at Warners.

Tom Stern and Tim Burns have also finished a feature comedy screenplay entitled "Dick Future: Future Dick," about a down and out private eye in the swinging '70s-2070s that is. Tom also writes scripts for a new Nickelodeon half hour animated series called "The Wild Thornberries," being produced by Klasky Csupo. It will premiere sometime in 1998 as Nickelodeon's major new animated series.

ALEXANDER BUCHMAN (Co-Producer), who was born in Russia and now lives in Berlin, is a medical graduate with a background as an entrepreneur. He entered the film business in 1992 when he founded Aurora Media. That company has so far been behind four Russian-German co-productions: "Over Dark Waters" (directed by Dimitri Meskiev), "Three Sisters" (directed by Sergei Solovyov), "Two Captains" (directed by Sergei Debishev) and the highly acclaimed thriller "Mute Witness" (directed by Anthony Waller).

Buchman currently serves as executive producer on "The Little Vampire," a new big-budget international co-production, set to roll later this year. He is currently in production with two animated features and is developing further projects both in the USA and Russia.

Buchman is also involved in theatre productions and is a member of the executive committee of the Moscow International Film Festival.

EGON WERDIN, B.V.K. (Director of Photography) graduated from The Munich Film and TV School (HFF). Among the prestigious international directors of photography with whom Werdin was associated between 1976 and 1980 are Igor Luther, Walter Lassaly and Vittorio Storaro.

In addition to directing a great number of short films in the following years, he also did the second unit photography for Wolfgang Petersen's "Enemy Mine." His feature credits include "The Noah's Ark Principle" and "Joey" (both directed by Roland Emmerich); "Verfolgte Wege" (directed by Uwe Janson, which won the award for Best Cinematography in Germany in 1988); "Otto III" (directed by Marijan Vajda); and "Werner Beinhart" (directed by Nicki List). The last two were named the most successful German films in 1989 and 1990, respectively. He served as director of photography on director Anthony Waller's "Mute Witness." His most recent credit is this year's "Feuerreiter."

In addition to his feature film work, Werdin has photographed numerous commercials, and for "Arcus - Speaker" he was awarded a Bronze Lion at Cannes in 1990.

MATTHIAS KAMMERMEIER, S.F.K. (Production Designer) started his film career by taking a director's course at the Munich Film School where such film greats as Wim Wenders learned their craft. After four years he graduated as a director and was immediately offered work but, at age 23, he felt that he needed more experience in other fields. He accepted work on a TV feature as a designer and since then has become one of the best designers in Europe. He is becoming well known for producing elaborate sets on very low budgets. Among his film credits are "Das Arche Noah Prinzip" for Roland Emmerich, "Die Katze," "L'Amante," "Pizza Colonia," for Klaus Emmerich, "Babylon," "Young Poisoners Handbook," "Japaner Sind Die Besseren Liebhaber" and Anthony Waller's much acclaimed first film "Mute Witness."

His television credits include "Amour Fou," "Pizza Express," "Blue Blood" and "Gambit I & II."

PETER R. ADAM (Edited by) started his career as sound mixer on Roland Emmerich's "Das Arche Noah Prinzip" in 1981, when he first worked with sound designer Hubert Bartholomae. He then went into the cutting-room as assistant to Anthony Waller, who was working as an editor in Germany.

Adam has edited numerous music videos, television commercials, and film trailers. Having taught himself, he became the first sound editor in Germany to work with digital equipment for films like Uli Edel's "Last Exit to Brooklyn" and Volker Schlöndorff's "The Handmaid's Tale." In 1989 he founded, with Bartholomae, the post production house Solid Sound, Munich.

His feature film editing credits include Detlef Buck's "No More, Mr. Nice Guy," Anthony Waller's acclaimed "Mute Witness," Roland Suso Richter's "14 Days Forever" and Detlef Buck's German box office hit "Männerpension." He is now working on Josef Vilsmayer's "Comedian Harmonists," the story of the world famous vocalists of the 20th century, who were split in Nazi Germany.

Founder and president of Santa Barbara Studios, **JOHN GROWER** (Visual Effects Supervisor) has been in the business of digital film and television production since 1977. After beginning his career at Robert Abel and Associates, he moved over to The Walt Disney Company in 1981 as a Post Production Art Director on the groundbreaking feature film "Tron." In 1985 he joined Wavefront Technology as Director of Production, and in 1989 he founded Santa Barbara Studios to produce high-end computer animation and special effects for the education and entertainment industries. Most recently, John has served as the Visual Effects Supervisor on the Paramount feature film, "Star Trek: Generations," as well as on the IMAX film, "Cosmic Voyage."

WILBERT HIRSCH (Music Composed by) was born in Hamburg in 1996 and has been a guitar player and songwriter since 1972 with various rock and R&B bands. He studied classical guitar at the University of Hamburg in 1981 and has worked successfully since 1982 as a composer for advertising, film and television.

He scored the soundtrack for "Mute Witness" and has worked as a sound design specialist on many commercials. His television work includes "Liebe Auf Bewahrung," "Auf Ganze," "Evelyn Hamman Special," "Balco" (for RTL) and many more.

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The Week

Recent Movies

AN AMERICAN WEREWOLF IN PARIS Tom Everett Scott, Julie Delpy (1997, Hollywood, R, \$103.99) This sequel to John Landis' 1981 horror hit *An American Werewolf in London* takes itself much less seriously than its moody predecessor—which turns out to be a good thing. While spinning the yarn of a sensitive, shy guy (*That Thing You Do!*'s Scott) who meets an alluring mademoiselle (Delpy) and ends up joining her wolf pack, director Anthony Waller (*Mute Witness*) keeps the pace brisk and the mood light, seasons the action with breath-taking effects, and elicits enthusiastic performances from his stars. (He even reveals the secret to reversing the werewolves' curse—who knew?) Marred only by an obtrusive pop soundtrack and some tedious plot complications toward the end, *Paris* seems designed for video; it's as coolly amused to be telling its tale as we at home so often are in watching one. **B+** —Caren Weiner

SHALL WE DANCE? Koji Yakusho, Tamiyo Kusakari (1997, Miramax, R, \$103.99, in Japanese, subtitled)

What makes a conservative Japanese accountant with a house, wife, and child secretly take dance lessons? Could it be the striking, melancholy dance teacher he spies from his commuter train? Set in a country where outward displays of private emotion are scandalous, *Dance* follows the rhythms of its halting hero's midlife crisis and unlikely resolution to sentimental yet hilarious effect, the most reliable comic relief coming any time Naoto Takenaka's Mr. Aoki does his catlike rumba. The only debit to seeing this beautifully shot film on the small screen is that the sweeping dance scenes at Blackpool aren't quite as grand. **A-** —Eileen Clarke

HUGO POOL Alyssa Milano, Patrick Dempsey, Robert Downey Jr., Sean Penn, Malcolm McDowell (1997, BMG Independents, R, \$97.99) This is one of those comedies so painfully misguided and unfunny that you're liable to strain muscles in your neck from all the wincing. The elder Robert Downey, who directed and cowrote this fiasco, seems to presume that eccentricity is hilarious per se, and so we get McDowell raving inco-



NO WORSE FOR THE WERE Scott falls for Delpy's leader of the pack

herently about Penn's tacky shoes and Downey Jr. babbling in an accent of unknown origin. All this plus a girl named Hugo (Milano). So what is it about, you ask? I couldn't tell you with a gun to my head. **F** —Mike D'Angelo

Kids

THE BRAVE LITTLE TOASTER GOES TO MARS Carol Channing, Farrah Fawcett, Wayne Knight (1998, Walt Disney, unrated, \$22.99) In his second adventure, the little cartoon toaster that could leads his fellow appliances—a mostly vintage crew that lends the animation a charming retro look—on an interplanetary rescue mission when the new baby of the house gets accidentally beamed up to the red planet. This stellar adaptation of science-fiction writer and poet Thomas M. Disch's novella is both delightfully silly (Knight's wisecracking microwave channels a kinder, gentler Newman) and smart (Fawcett spouts off as a...you guessed it). Savvy little consumers can absorb such quaint concepts as loyalty, honor, and the lifetime warranty. And any parent who's ever grappled with a broken labor-saving device will find this imaginative vision of a life more orderly as comforting as watching the Beav snack on cookies and milk in Mrs. Cleaver's kitchen. **A** —Marion Hart

Music

THE BAND: THE BAND (1998, Rhino, unrated, \$19.95) **JIMI HENDRIX: ELECTRIC LADYLAND** (1998, Rhino,

unrated, \$19.95) The latest in Rhino's terrific Classic Albums series (seen on VH1 and PBS) dish up fun facts and frank interviews even as they confirm their subjects' high perch in the rock canon. In *The Band* we learn that the mostly Canadian yet quintessentially American rock group migrated from the immortal Big Pink, its Woodstock-area digs, to a Los Angeles pool house rented from Sammy Davis Jr. to make its second album, and that the year before he wrote "Stage Fright," guitarist Robbie Robertson's own phobia got so bad that a hypnotist was hired to put him under a spell before the group's Winterland gigs. *Ladyland* uses road diaries, performance footage, and bassist Noel Redding's home movies to document the creation of Hendrix's masterful 1968 double album. Viewers expecting a tortured guitar genius will instead find a fun-loving man who may have hated his singing voice yet could shift to harpsichord or comb and cellophane to put the dazzling final touches on a track. Both: **A** —Mark Bautz

DVD

CABARET Liza Minnelli, Michael York, Joel Grey (1972, Warner Bros., PG, \$24.98) Even as the revival of *Cabaret* triumphs on Broadway, this special edition proves that the movie stands the test of time as well as the play, even if the cast members haven't—they all look much the worse for wear in the new documentary included, *Cab-*

EXCERPT

STEVEN ENCOUNTERED

"Twenty years later I look at my movie and I see a lot of naïveté and I see my youth and I see my blind optimism and I see how I've changed. I see how I'm a little less optimistic the older I get.... I'm now a movie producer as well as a director, whereas in 1975 or '76 I was just a director and was much more idealistic then.... In 1997 I would never have made *Close Encounters* the way I made it in 1977.... I would never drive my family out of house and home and build a papier-mâché mountain in the den and then further leave them to get on a spaceship perhaps never to return to them. I mean, that was just the privileges of youth.... It's the one

film I see that dates me."—Steven Spielberg in the featurette "A Look Back," on **CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S EDITION** (1998, Columbia TriStar, PG, \$19.99)

TOUCHING Richard Dreyfuss in *Close*

